DOCUMENT RESUME

ED 263 037 SO 016 867

TITLE	Elementary Classroom Music, K-6 Curriculum Guide. Bulletin 1586.
INSTITUTION	Louisiana State Dept. of Education, Baton Rouge. Div. of Academic Programs.
PUB DATE	81
NOTE	120p.; For related document, see SO 016 868.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	Course Content; Course Descriptions; Curriculum; *Curriculum Development; Curriculum Guides; Developmental Stages; Educational Objectives; Elementary Education; Facilities; Glossaries; Instructional Materials; Listening Skills; Music Activities; *Music Education; Outcomes of Education; Resource Materials; School Schedules; Singing; Skill Development; Special Education; Standards; Teaching Methods

ABSTRACT

A K-6 course of study in music is described. The curriculum guide first presents a rationale for and lists the outcomes of music education. Three options of presentation among which teachers can choose are described. These include the traditional approach, the Carl Orff system, and the Kodaly system. A section on course content narrative discusses the kinds of music activities appropriate for early childhood, middle childhood, and later childhood; the development of musical concepts, music reading skills, and listening skills; singing activities; and instrumental activities. A K-6 scope and sequence is provided for the following elements of music: rhythm, melody, harmony, form, and expressive qualities. A K-6 content outline, including objectives, skills, activities, and materials, is provided. Music in special education and special ensembles are discussed. Guidelines for support, including standards for curriculum, scheduling, staff, physical facilities, and materials and equipment, are included. The guide concludes with a glossary of terms, a list of resources, and a bibliography. (RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

S. Ebarb

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

* * * *

STATE OF LOUISIANA

DEPARTMENT OF EDUCATION

ELEMENTARY CLASSROOM MUSIC

BULLETIN 1586
1981

Issued by

Office of Academic Programs

J. KELLY NIX

State Superintendent

TABLE OF CONTENTS

FOREWORD..... vii
ACKNOWLEDGMENTS..... ii
ADVISORY COMMITTEE..... xiii
CURRICULUM GUIDE WRITING TEAM AND REVIEW COMMITTEE..... xv
MUSIC IN EDUCATION - a rationale..... 1
OUTCOMES OF MUSIC EDUCATION..... 5
CURRICULUM DEVELOPMENT IN MUSIC EDUCATION..... 7
Purpose of this Guide..... 8
Implementation of this Guide..... 8
The First Year..... 10
OPTIONS OF PRESENTATION..... 12
The Traditional Approach..... 12
Carl Orff System..... 13
Kodaly System..... 13
COURSE CONTENT NARRATIVE..... 15
Early Childhood..... 16
Middle Childhood..... 18
Later Childhood..... 19
Developing Musical Concepts..... 20
Development of Music Reading Skills..... 23
Development of Listening Skills..... 26
Singing Activities..... 28
Instrumental Activities..... 30
SCOPE AND SEQUENCE..... 33

Rhythm..... 34
Melody..... 36
Harmony..... 38
Form..... 40
Expressive Qualities..... 42
CONTENT OUTLINE - objectives, skills, activities, materials..... 45
Kindergarten..... 46
First Grade..... 48
Second Grade..... 50
Third Grade..... 52
Fourth Grade..... 54
Fifth Grade..... 56
Sixth Grade..... 58
Progression and Readiness..... 60
Skills Check List..... 61
MUSIC IN SPECIAL EDUCATION..... 63
SPECIAL ENSEMBLES..... 65
GUIDELINES FOR SUPPORT..... 67
Standards for Curriculum..... 68
Standards for Scheduling..... 69
Standards for Staff..... 70
Standards for Physical Facilities..... 71
Standards for Materials and Equipment..... 72
GLOSSARY OF TERMS..... 74
RESOURCES..... 78
BIBLIOGRAPHY..... 80

FOREWORD

Act 750 of the 1979 Louisiana Legislature established the Louisiana Competency-Based Education Program. One of the most important provisions of Act 750 is the mandated development and establishment of statewide curriculum standards for required subjects for the public elementary and secondary schools. These curriculum standards include curriculum guides which contain minimum skills, suggested activities, and suggested materials of instruction.

During the 1979-80 school year, curriculum guides for elementary classroom music were developed by advisory and writing committees representing all levels of professional education and all geographic areas across the State of Louisiana. The major thrust of the curriculum development process in each of the guides has been the establishment of minimum standards for student achievement. The curriculum guides also contain activities designed to stimulate learning for those students capable of progressing beyond the minimums.

During the 1980-81 school year, the elementary classroom music curriculum guides were piloted by teachers in school systems representing the different geographic areas of the state as well as urban, suburban, inner-city, and rural schools. The standard populations involved in the piloting reflected also the ethnic composition of Louisiana's student population. Participants involved in the piloting studies utilized the curriculum guides to determine the effectiveness of the materials that were developed. Based upon the participants' recommendations at the close of the 1980-81 pilot study, revisions were made in the curriculum guides to ensure that they are usable, appropriate, accurate, comprehensive, and relevant.

Following the mandate of Act 750, curriculum standards for all required subjects are now ready for full program implementation. The statewide implementation is not, however, the end of the

curriculum development process. A continuing procedure for revising and improving curriculum materials must be instituted to ensure that Louisiana students have an exemplary curriculum available to them - a curriculum that is current, relevant, and comprehensive. Such a curriculum is essential for the achievement of the goal of this administration which is to provide the best possible educational opportunities for each student in the public schools of Louisiana.

I wish to express my personal gratitude and that of the Department of Education to each educator whose efforts and assistance throughout the curriculum development processes have been and continue to be vital to the attainment of our curriculum goals.

J. KELLY NIX

ACKNOWLEDGMENTS

This publication represents the cooperative efforts of personnel in the Bureau of Academic Support and the Bureau of Curriculum, Inservice, and Staff Development in the Office of Academic Programs, Louisiana State Department of Education. Special recognition goes to Tom D. Wafer, Supervisor of the Music Section, who served as chairman in the development of the guide. Special commendation goes also to members of the writing team who worked diligently to make this publication a reality.

Robert W. Gaston, Ed.D.
Assistant Superintendent
Office of Academic Programs

Homer B. Dyess
Director
Bureau of Academic Support

Helen Brown, Ed.D.
Director
Bureau of Curriculum, In-Service,
and Staff Development

MUSIC CURRICULUM DEVELOPMENT PROJECT

Advisory Committee

James Earl Alexander
Supervisor, Music and Art
Calcasieu Parish Schools
1732 Kirkman Street
Lake Charles, LA 70601
(318) 433-6321

Ernest Lampkins
Supervisor, Music
Caddo Parish Schools
P. O. Box 37000
Shreveport, LA 71130
(318) 636-0210

H. Dorman Clayton
Supervisor, Fine and Performing Arts
Rapides Parish Schools
P. O. Box 1230
Alexandria, LA 71301
(318) 487-0888

Jack V. Story
Supervisor, Music
East Baton Rouge Parish Schools
P. O. Box 2950
Baton Rouge, LA 70821
(504) 926-2790

Mrs. Lorraine Wilson
Supervisor, Music
Orleans Parish Schools
4100 Touro Street
New Orleans, LA 70122
(504) 288-6561

MUSIC CURRICULUM DEVELOPMENT PROJECT

Elementary Curriculum Writing Team

Faye B. Barnes
Elementary Music Specialist
Southdowns Elementary School
2050 Hood Avenue
Baton Rouge, LA 70808

Nelda H. Boese
Elementary Music Specialist
Henry Heights Elementary School
3600 Louisiana Avenue
Lake Charles, LA 70605

Edith Elliott
Coordinator of Elementary Music
Caddo Parish Schools
P. O. Box 37000
Shreveport, LA 71130

Mary S. Thompson
Vocal Music Teacher
Anacoco High School
Anacoco, LA 71403

Review Committee

Dr. Sara Bidner
Professor of Music Education
Southeastern Louisiana
University
Hammond, LA 70402

Ms. Cammie Kelleher
First Grade Teacher
Audubon Elementary School
10730 Goodwood Boulevard
Baton Rouge, LA 70815

Ms. Sandy Lott, Supervisor
Bureau of Elementary Education
Louisiana State Department
of Education
Baton Rouge, LA 70804

Dr. Jana Rudolph
Professor of Music Education
University of Southwestern
Louisiana
Lafayette, LA 70504

MUSIC IN EDUCATION

A Rationale

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

The American Association of School Administrators approved the statement above as a resolution in 1959, at a time when the launching of the Russian Sputnik caused school officials to take a most critical look at American education. This same professional organization, in 1973, expressed its commitment to a balanced curriculum and its opposition to selective cut-backs in the following resolution:

As school budgets today come under extreme fiscal pressures, trimming or eliminating so-called "peripheral" subject areas from the school curriculum appears often to be a financially attractive economy.

The American Association of School Administrators believes that a well-rounded, well-balanced curriculum is essential in the education of American children. We believe

that deleting entire subject areas which have value in the total life experience of the individual is shortsighted. Therefore, AASA recommends that school administrators declare themselves in favor of maintaining a full balanced curriculum at all grade levels, opposing any categorical cuts in the school program.

Position statements in support of music in the schools have been developed in recent years by various organizations and groups of distinguished laymen and professionals. The Educational Policies Commission of the National Education Association, in a 1968 position paper, stated:

We think it is important that all individuals have a wide exposure to the arts. This should be a part of school programs at all ages and in as many artistic areas as can be provided. Particularly, we think that each student should have rich experiences not only in appreciating the artistic works of others but also in creating artistic experiences for himself.

The role of enjoyment in the study of music perhaps requires special comment. The fact that music has always been a great source of enjoyment for mankind has led some persons to conclude that it is therefore not an appropriate subject for serious study, and has occasionally led music educators themselves to develop programs based largely on letting students enjoy themselves with little regard for genuine learning. It should be clearly understood that although music is inherently enjoyable, the highest enjoyment that results from its study is based on solid

accomplishment toward specified educational objectives.

The reasons for including music in the curriculum are many and varied. They tend to be interrelated and overlapping, and their relative importance will vary according to the philosophical views of the individual and the community. A few of the major reasons for including music in the curriculum may be summarized as follows:

1. To help each student to develop his aesthetic potential to the utmost.

2. To transmit our cultural heritage to succeeding generations.

3. To give the student a source of enjoyment he can use throughout his life, and to enhance the quality of life.

4. To provide an outlet for creativity and self-expression.

5. To help the student to understand better the nature of man and his relationship with his environment.

6. To provide an opportunity for success for some students who have difficulty with other aspects of the school curriculum, and to make the school a more pleasant place.

7. To increase the satisfaction the student is able to derive from music, and to

enable him to deal with sophisticated and complex music.

8. To help the student become acquainted with other cultures.

9. To cultivate one of the major symbolic systems that make man uniquely human.

10. To help the student to realize that not every aspect of life is quantifiable and that it is important to be able to cope with the subjective.

11. To contribute to a balanced program of career education.

OUTCOMES OF MUSIC EDUCATION

What should be the outcomes of the quality music program? Although the specific objectives may differ from one school system to another, certain common aims tend to emerge.

The musically educated person:

1. Is able to make music alone and with others.
2. Is able to improvise and create music.
3. Is able to use the vocabulary and notation of music.
4. Is able to respond to music aesthetically, intellectually, and emotionally.
5. Is acquainted with a wide variety of music, including diverse musical styles and genres.
6. Is familiar with the role music has played and continues to play in the life of man.
7. Is able to make aesthetic judgements based on critical listening and analysis.
8. Has developed a commitment to music.

9. Supports and encourages others to support the musical life of the community.

10. Is able to continue his musical learning independently.

These outcomes apply to the generally educated student. However, the student who has taken elective courses in music will have developed certain specialized competencies to a higher degree. For example, the student who has played or sung in a performing group should be able to perform the standard literature for his instrument or voice and should be able to play or sing by himself or with others with a markedly higher level of skill than the student who has not had this experience.

A comprehensive music program, such as is described in this guide, should establish for every student a solid and permanent relationship with music. Such a program is aimed at making all students aware of the many-faceted nature of the subject and helping each of them to build a relationship with music that gives satisfaction and personal growth during the school years and throughout life.

CURRICULUM DEVELOPMENT IN MUSIC EDUCATION

"Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words, and the book of their arts. No one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the arts." These words of the nineteenth century philosopher John Ruskin express full support of music's place in the public school curriculum. The arts reflect the culture of a nation, and the purposeful teaching of the arts in the schools can influence the development of the national culture.

Society of today is under the influence of a highly technological thought process, and one effect of this atmosphere is a dehumanizing and less conducive environment for creative expression. In the 1980s, the arts must assume a major role in the total education of our youngsters, so that they may have depth of intellect and enlightened aesthetic perception. The potential for improving the quality of human existence in America rests in schools which provide opportunities for students to develop keen sensitivity to beauty and to the quality of life.

This curriculum guide for elementary classroom music is a result of an often expressed need for additional direction to this important phase of elementary education. After a long development process, we are pleased to commend this book to you. Every effort was made to prepare a resource manual that would encourage and support the improvement of the music teaching/learning process in Louisiana schools. From the beginning of the curriculum development process, our common objective has been a final product that would provide basic structure to this area of learning.

Benjamin Bloom's Taxonomy of Educational Objectives in essence divides the learning process into three domains of learning: cognitive, affective, and psychomotor. The cognitive domain involves the vast area of knowledge--of facts and information that can be best communicated in a narrative form. The objectives of the psychomotor domain are directed primarily to skills--to abilities that can be communicated through demonstration. The affective domain encompasses objectives that are not so easily

defined, but are related to attitudes, appreciations, and other subjective concepts. All subject area disciplines have objectives in all three areas of learning. Just as, for example, typing has a preponderance of psychomotor objectives, music and the other arts have a higher percent of affective objectives. However, it is the cognitive and psychomotor objectives that assist the students to make knowledgeable decisions in the affective domain.

Purpose of this Guide

It is not the purpose of this manual to provide a particular methodology or learning process. The main goal of this guide addresses the skills and concepts involved in basic musical literacy. In formulating the scope and sequence of music objectives, attention was given to the several state-adopted textbooks for elementary classroom music, to see that the skills and concepts are adequately presented in the available classroom materials. As is detailed at each grade level, the performance objectives can be addressed through a variety of activities.

The major concern of elementary classroom music shall continue to be the very important development of attitudes and appreciations of music, assisting each child with the development of comfort and confidence in music activities. As has been true for many years, the major goal of musical activities will be the learning of, and the participation in the singing of, many enjoyable songs. By keeping this as our central activity, the few skills and concepts can be presented and developed in a non-clinical atmosphere.

Implementation of this Guide

A course of study can improve instruction only if several factors are positively addressed. This guide is only the first step in a multi-faceted responsibility. The publication of this guide represents the commitment of the Louisiana State Department of Education to the premise that music instruction is a basic part of elementary education. Now, the remainder of the factors involved in the im-

BEST COPY AVAILABLE

plementation process depend on decisions usually made at the local education agency level. The following considerations are essential to this implementation process:

1. The commitment of elementary classroom teachers and elementary music specialists. All dedicated teachers are committed to quality education. Their commitment to music instruction depends on their knowledge of the music program and their confidence in their ability to present this program. This guide should have a positive effect on this commitment.

   Although the music curriculum development committee supports the position paper of the Music Educators National Conference, that elementary classroom music can best be taught by music specialists, its members also recognize the difficulties involved in staffing our schools under present day funding guidelines. Although several LEAs employ elementary music specialists to conduct this activity, the committee recognizes the important role in music education played by the elementary classroom teacher. The implementation of this program is within the training of the typical classroom teacher.

2. An effective music inservice program. One of the most important factors in quality education is a worthy inservice training program. The local education agencies are encouraged to present a continuous inservice program in music for elementary classroom teachers. The Music Section of the Louisiana State Department of Education will continue to provide assistance with this vital activity.

   The primary role of leadership for the inservice training of classroom teachers in music instruction can be played by an elementary music specialist, employed to work out of the central office to coordinate elementary music activities. In addition to providing leadership to the music inservice program, this coordinator would assist

in the teaching process by going to each classroom about once every two to three weeks, to present the more theoretical aspects of music instruction.

3. The availability of time and materials. There are many demands on classroom time and funds for education. Bulletin 741: Louisiana Handbook for School Administrators calls for a minimum of 150 minutes of instruction in "music and arts and crafts" per week. The performance objectives in this guide can be accomplished with two of these five 30-minute sessions per week.

   Textbooks and other materials of instruction are essential to the teaching/learning process of all content areas. Several outstanding elementary music books are listed in the catalog of state-adopted textbooks, and local education agencies are encouraged to consider the purchase of these materials as a priority item. Since these materials usually remain in the classroom and usually do not require use by the students at home, the use-life of these materials is much longer than those of other subjects. It is not unusual for elementary classroom textbooks and records to last ten to twelve years.

The First Year

Several local education agencies already have a very worthy elementary classroom music program. However, because of funding limitations, many systems have been unable to include a quality music program in their elementary schedules. The implementation of this program for several school systems will represent a major change of direction.

Also, one comment heard quite often during the piloting of this guide referred to the futility of trying to implement the entire music program the first year. "How can I be expected to teach the skills and concepts for the fifth grade, when those for the kindergarten through fourth grade have not

been taught?" Questions similar to this were voiced many times, and the point is well received.

It is hoped that each local education agency will make every effort to begin this program by implementing the program for the kindergarten and first grade during this first year. Since kindergarten is not as yet required of all students, it was decided to start with the first two levels of elementary music instruction.

The classroom music program can be implemented in these two grades at a limited expense. Individual student textbooks are not required for these grades. The music program can be successfully conducted with the use of the selected teacher's guide and the accompanying phonograph records plus this guide. The total expense per school should not be over $300.00.

It is hoped that, after seeing the success and value of this program at these two levels, the local authorities will implement the remainder of the program on a one grade per year basis.

Curriculum development is an ongoing and continuous process. No curriculum guide is ever complete. It grows with use as teachers strive to meet the needs of individual learners and to guide young people toward the achievement of excellence.

OPTIONS OF PRESENTATION

In the implementation of an elementary classroom curriculum, it is the responsibility of the individual teacher and/or school to determine the most effective means of providing opportunities for learners to achieve competencies deemed essential. Several options of presentation are available and widely used. Any one or a combination of two or more systems can be very effective. Teachers should rely on their own background, training, and experience, to determine the manner of presentation.

The Traditional Approach

The most widely used program of presentation is often referred to as the "traditional approach." This method uses one of the elementary classroom music textbook series, along with the accompanying records, charts, and other supplementary materials. Each series, presently listed in the Textbook Catalog, utilizes student textbooks in grades two through six and a detailed teacher's resource manual. Also, there are accompanying phonograph records for the songs at each grade level.

The skills and concepts are usually arranged sequentially. A wide variety of song material is included at each grade level, for singing, listening, moving, and playing instruments. Also, related arts activities, such as poetry, plays, visual arts, and dance activities, are included where possible.

The few skills and concepts at each grade level are presented, in a non-clinical approach, within a wide variety of song material. Musical literacy is achieved in a step-by-step plan, with the students progressing from the known concept to the next unknown one. Suggestions for measuring student achievement are usually contained in the teacher's edition.

In recent years, two alternate systems of presentation of elementary classroom music have evolved. Both required specialized training to be most effective. Many teachers are taking advantage of the Louisiana Teachers' Professional Improvement Program and other incentive programs by attending classes and workshops related to these two systems.

Carl Orff System

In 1930, Carl Orff, a composer, educator, and musicologist, published "Schulwerk" (Schoolwork), which included an approach to music learning for children that employs movement and musical improvisation. Students are encouraged to experiment and to make their own music as an outgrowth of speaking, singing, dancing, moving, and playing instruments.

The system begins with natural speech patterns such as calling out names and reciting children's poems, then progresses to simple harmony. Since some children prefer to sing, some to play instrument, and others to respond through creative movement, there are opportunities for participation in at least one of these areas.

Orff activities utilize a variety of mallet, percussion, and wind instruments, to develop skills for playing expressively and creating accompaniments to singing. Reading music is a natural outcome of the combined musical experiences.

Kodaly System

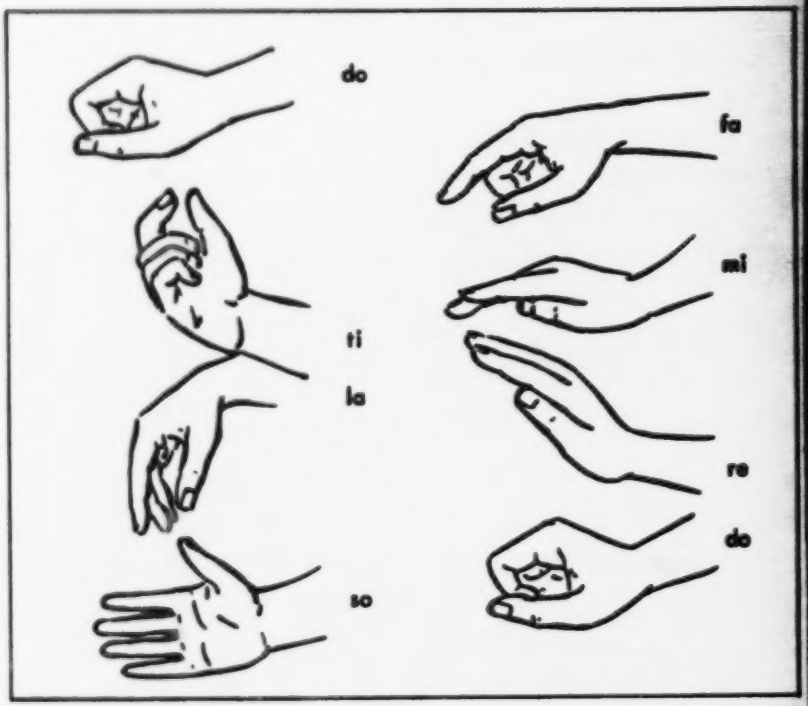
This system, introduced over three decades ago by the Hungarian composer Zoltan Kodaly, has demonstrated very favorable results in teaching children to read music and to sing. Because of the influence of this system on education in Hungary children are considered "illiterate" if they do not read music.

The Kodaly system employs sequential use of solmization in singing, discovery of rhythmic concepts through body movement, singing, aural analysis, and recognition of certain music concepts such as rhythm, pitch, melody, form. The ability to read and write music is treated according to a detailed sequence of concepts.

Reading and writing music begin with the simplest notations. Since students do not need a five-line staff to begin reading, the Kodaly system concentrates first on one line, introducing additional lines as needed.

Reading music and producing the correct pitch are coupled with producing the correct time and specific duration. At first, the rhythm exercises concentrate on rhythmic reading without consideration of pitch. Reading and producing music are continually emphasized to develop within the students their own tonal memory.

The Kodaly system stresses learning to sing songs by solfeggio. Hand signals are used to visually depict the various syllables of "do," "re," "mi," etc.



ELEMENTARY CLASSROOM MUSIC

CONTENT NARRATIVE

Early Childhood
Middle Childhood
Later Childhood
Developing Musical Concepts
Development of Music Reading Skills
Development of Listening Skills
Singing Activities
Instrumental Activities

EARLY CHILDHOOD

Kindergarten through Second Grade

There are particular physical, psychological, and intellectual characteristics of children which determine the music materials, techniques, and procedures to be employed from grade to grade. In the kindergarten, gross motor activities are introduced before fine motor activities. Action songs which involve movement such as marching, walking, running, stretching, and other exercises are employed at this grade level. Finger plays can be used to develop small muscles. The song material generally reflects the interests of children. Short songs about self, home, school, seasons, holidays, as well as chants, tone calls, and repetitious songs are used.

Many activities are introduced to help children identify and explore the speaking voice and the singing voice (as determined by the level of maturity of the group). Concepts of high/low and soft/loud are stressed. Tonal and rhythmic experiences are used as a readiness activity for later experiences in music reading. Listening experiences involve a variety of sound sources (percussive and environmental) as well as recorded music appropriate to this level. Instrumental experiences are mostly exploratory, in which children build a foundation for auditory discrimination. Woods, skins, metal, rattlers, and jinglers are the percussion types that children explore.

In the first grade, activities that were experienced during kindergarten are refined or extended.

Songs of limited range are utilized and are frequently repeated. Free rhythmic movement is also stressed. The concept of duration in rhythm is expanded through line notation. Large charts are utilized rather than individual textbooks.

Auditory discrimination is continued through experiences with other types of percussion instruments in the second grade. Concepts of tempo, mood, dynamics, contrasts, same and different are developed through listening activities. Music textbooks are introduced at the second grade level.

MIDDLE CHILDHOOD

Third and Fourth Grades

In the third and fourth grades, music activities of the previous grades are extended and refined. The class time for music can be somewhat longer, since the attention span of the children has probably lengthened. Students at this level respond more attentively to activities which require control of the small muscles of the body, and pupils are capable of doing more detailed or intricate work.

At this level, the vocal chords and lungs are developing more rapidly, thus the vocal range is broader and the voice has somewhat better quality. The reading and communicative skills are more highly developed, and the vocabulary has expanded. Cooperative group work is more evident at this level. Music reading and readiness include rhythm problems (beat patterns), melodic direction, form (recognition of phrases - same/different). Instrumental and listening experiences reinforce concepts of harmony, texture, mood, and expressive qualities.

Group participation is achieved through play party games, easy patterned dances, creative movement, dialogue and conversational songs, and singing games. Class units of study also serve as a basis for selection of song material. At the fourth grade level, songs and dances of the world are emphasized.

LATER CHILDHOOD

Fifth and Sixth Grades

Music activities that were introduced in previous grades continue to be extended and refined. Physically there is a difference in the rate of growth between girls and boys. The voice range has extended and some sixth grade boys' voices may be changing, thus necessitating part singing. At these levels most children have developed a keener harmonic sense and are able to recognize the I, IV, V chords in both major and minor mode. They can also identify and compare harmonic textures.

Singing activities include songs which provide rhythmic response, separate parts (descants, counter-melodies), call and response, as well as song material commensurate with units or topics under study (world understanding, history, etc.). Students at this level have some understanding of fractions, so meter signatures are introduced.

Some of the more complex aspects of music notation are introduced; dotted-quarter and eighth note patterns, syncopation, terms, and symbols. Listening activities are geared toward more detailed study of instruments (orchestral families), contrasting periods and styles, expressive markings, major and minor mode, and form. Rhythmic activities include rhythm rounds and activities to further develop muscular coordination, dances of varying difficulties (simpler to more complex). Creative expression is encouraged and provision is made for opportunities for research.

Developing Musical Concepts

A concept is a relatively complete and meaningful idea in the mind of a person. It is an understanding of something. It is his own subjective product of his way of making meaning of things he has seen or otherwise perceived in his experiences. At its most concrete level it is likely to be a mental image of some actual object or event the person has seen. At its most abstract and complex level it is a synthesis of a number of conclusions he has drawn about his experience with particular things.

In other words, a concept is that which remains in the mind following a learning experience. It may be a vague notion or a clear understanding. It may be a mental image or a memory. Musical concepts are musical meanings the child develops in the mind as a result of his experiences with the sound of music. For example, tonal concepts are mental images of tones that remain in the mind. The ability to think tones or to "hear" music in the mind is basic to conceptual development in music.

A concept has no transportable substance. Concepts are developed in the mind of the learner himself, for no person can give a concept to another. The conceptual organization of subject matter thus places the primary responsibility for learning upon the student.

The development of musical concepts requires children to think musically. Since each child

develops individually, it is necessary for him to discover for himself what is in the music that he hears. If the teacher presents the child with a body of predetermined facts, there can be a discrepancy between the lesson that is taught and the lesson that is learned. But when the child is making his own investigation of the music, and when the processes of his investigation are consistent with the essential nature of the music, learning takes place. Too often information is simply "poured" into the minds of children, thereby depriving them of the exciting experience of discovering it for themselves.

The process of discovery must be consistent with the nature and structure of the subject matter under investigation. Whenever this or any other type of learning activity is inconsistent with the essential nature of the subject matter being studied, that which is learned is likely to be erroneous. Hence, what a child in the first grade does to discover what is in the simple song he may be studying should be just as consistent with the essential nature and structure of that music as would be the method that a music scholar uses to investigate a Schoenberg string quartet.

In the early years of a child's life, music can often condition him favorably with respect to his total educational development. For young children, music can be a prime vehicle for communicating thought and feeling as well as for learning to work and play with children of various backgrounds. Because of the young child's limited vocabulary, experiences in preschool should focus on musical expression through rhythmic movement and singing. Through these experiences with sound and

movement and by learning directly through perception, the child will develop concepts based on personal involvement and discovery.

Development of Music Reading Skills

Despite the universal recognition of the value of music reading as the foundation upon which singing, the creation of original songs, and the broadening of a repertoire depend, evidence is strong that the teaching of music reading is lacking in many elementary schools. Perhaps some teachers are convinced that efforts to teach children to read music are not compatible with desired learnings in the affective domain. The early efforts of "singing school" teachers to teach the mechanics of music divorced from the sound of music quite likely account for the hesitancy on the part of today's teachers to teach anything that suggests drill related to musical notation.

The low degree of musical literacy in America today should be a concern for every conscientious music educator. As Otto Miessner, former President of the Music Educators National Conference, once said, "Can we honestly claim to have made progress when most college music education curricula still require a full year or more of ear-training and sight-singing because music majors have not mastered the art of tonal thinking and sight-singing?"

A child's experience with the sound of music must precede his contact with its visual symbols. The symbols of musical notation take on meaning for a child when they represent tonal rhythmic groupings he has already sung, heard, or played. The first symbols he may see will probably convey only general meaning, such as the overall contour of a melody, and in many cases, these

symbols may have no relation to the staff. As the child's musical experience continues, he comes to understand notational symbols that convey more precise musical meanings, and notes on a staff begin to be understood as indicating the pitch and rhythm of the music he has previously experienced by ear.

The purpose of visual experiences with musical notation are to help children see what they hear and hear what they see. Among suggested activities are the following:

1. The use of devised notation as an illustration of melodic contour.
2. The use of sol-fa syllables or numbers transferred to staff notation to promote specific attention to details of pitch.
3. Aural experiences and related visual experiences with flash cards, charts, and magnetic boards in directing attention to thematic excerpts and their patterns to reinforce visual and aural concepts.
4. Opportunities to play songs and patterns from them on the bells.

Drill on elements of staff notation such as key signature, the names of isolated notes and intervals, meter signatures, and the like will not in itself promote growth in music reading; however, these factors should be taught as the need arises in singing and playing activities. Improvement in music reading will take place only when the child concentrates on the notation itself as he hears or produces musical sounds as if he has an accurate aural vocabulary to translate into the visual symbols.

Attention should be given to the notes of a song as well as the words. In the primary grades, teachers are encouraged to have their pupils sing from song charts or the chalkboard where the words to the songs have been omitted. Music that the child is expected to read independently should be carefully selected according to level of difficulty in relation to the child's aural vocabulary.

Development of Listening Skills

Attentive listening is the basic and indispensable activity in music education. The development of aural acuity is of extreme importance to the student in all of his learning activities. It is a prerequisite to musical growth. If the student is to learn to sing well, he must first be able to listen well. Through his listening, he must develop sensitivity to the quality of musical sounds and to the rise and fall of the melodic line.

In the beginning stages of the child's instruction in music, his singing will be imitative, and this requires that he be able to listen to a melody sung by the teacher or played on a recording and then be able to remember and repeat it accurately with respect to pitch and rhythm. He must learn to listen not only with his outer ear but with the inner ear of his mind, so that he becomes able to "think" tone, i.e., to hear a melody in his mind when no sound is actually being produced.

The child's ability to play a melody on an instrument such as the resonator bells is greatly enhanced when he is able to sing the melody he is trying to play, to listen to what he is playing, and to recognize whether he is playing it accurately with respect to pitch and rhythm.

The development of the child's listening skills, therefore, is basic to his success in all the activities that contribute to his musical development. Listening to music is much more than a

means of relaxation and recreation; it is a rigorous discipline as well. At all levels of instruction, musical experiences should aim toward increasing acuity of perception by emphasizing not only pitch and rhythm, but other musical elements as well--timbre, tempo, dynamics, duration, form, and style. The listening program should cover a wide range of music, and modes of presentation should represent these elements effectively.

Any discussion of listening must take into account not only the listener as a perceiver but also the nature of music itself. Unlike the materials of other arts, which we can see and touch as objects that remain conveniently static in space for our examination, musical tone moves in time. The implications of this fact are far-reaching, for if the listener is to discover the form (design) of a piece of music, he must remember at a later point in time what he has heard earlier. Through listening, the child must develop the ability to remember phrases and patterns of tone so that he can recognize similarities and differences among them. This is essential if he is to be able to identify the structure of a musical composition.

Singing Activities

Since the human voice is the one instrument that is always available to an individual, singing is the basic medium of performance for all activities in the general music program at all levels. Because the singing voice is part of the individual, singing is an intimate, and conversely, successful singing can help the individual develop a sense of his worth as a person. The development of positive attitudes through encouragement and successful experiences in singing is important in vocal development.

Songs should be carefully selected in relation to the physical development of students' voices. This is particularly important in the beginning stages of singing and at upper elementary and junior high school levels when voices begin to change. It is also an important consideration in providing opportunities for children with little previous experience in singing to participate with an experienced group. For example, chants can be added to a song to provide a part that is within the limited range of some singers so that they can successfully participate in the group activity.

Because one can easily participate in group singing through a rote process, there has been a tendency to use this area of performance for entertainment and recreation. Although this aspect of singing has its place, it is important that music education probe beneath the surface of such vocal performance and make full use of the possibilities of this activity for musical growth.

As students sing in unison, it may be useful to add ostinatos to their songs and have them sing rounds and canons, combine melodies in partner songs, improvise harmony, and sing part songs. As children sing songs in two and three or more parts, it is important for them to hear not only their individual parts but the other parts as well. Understanding the structure of a song, its melodic contour, intervallic relationships, rhythmic character, chordal structure, harmonic relationships, style, form, and expressive elements contribute to growth in interpretive skill. Such analysis is also essential to the process of developing concepts of the elements of music and of understanding their interrelationships. Musical concepts grow out of perceptual experiences with music, and singing is an activity that can provide opportunities for such experiences if the singers truly hear what they are singing.

A wide variety of music, including folk songs, art songs, and music of many cultures and periods, should be provided for use in singing activities. Different types of texture in vocal music should also be explored through the use of monophonic, homophonic, and polyphonic selections.

Provision should be made for interested, experienced, and talented students to participate in small ensembles and choirs. These groups should provide young people with the opportunity to develop more refined skills in the interpretation of vocal literature, to develop skills of vocal production to a high degree of excellence, and to become acquainted with more advanced vocal literature.

Instrumental Activities

From the very beginning of his musical experience in the primary grades, the child will be using instruments. Some of them will be very simple percussion instruments. Others, such as tone bells, resonator bells, and the autoharp, will have tonal properties. These instruments are used as a means of helping the child develop his concepts of nonmusical sounds, musical sounds, pitch, rhythm, dynamics, tempo, and timbre. In some instances, children may also use their skills in playing instruments for recreational purposes.

The use of instruments in the promotion of musical learning is of genuine value. Studies have revealed that those who play an instrument have a great advantage in reading music. This suggests that in many situations the use of simple tonal instruments may make an important contribution to musical growth. Experimentation with song bells or resonator bells can lead to valuable improvisational experiences. Children should be encouraged to experiment with tonal and percussion instruments to discover the variety of tones that can be produced when the instruments are played in different ways. Children should discover the appropriateness of the various qualities of sound and various degrees of dynamics that may be used to accompany songs. The aesthetic judgement that is to be developed--i.e., sensitivity to the nature and meaning of a piece of music and to the instrument that is suitable for its expression--is a likely outcome of the use of instruments in the classroom.

A feeling for melody and skill in reading its notation can be developed through the playing of simple wind instruments such as the songflute or recorder. Many songs in textbooks have been written to be played by bells and recorders, thus providing an opportunity for children to play songs as well as to sing them. Singing helps playing, and playing helps singing, and listening is essential to both. Melody instruments can be used to accompany singing to produce effects of harmony.

Some children will give evidence of ability to play instruments and aptitude for one instrument or another. If music education is to provide children with opportunities for instruction commensurate with their natural endowments, opportunities should be provided for class instruction in the playing of band, orchestra, and social instruments. When children have reached a degree of proficiency that qualifies them to play in orchestral and band ensembles, the school should provide them with the opportunity to do so.

Typical Elementary Band Schedule

for Three Schools with

Each School Visited Four Times per Week

Class Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:40- 9:30	5th Grade School A	6th Grade School C	Travel and Preparation	5th Grade School B	6th Grade School A
9:30-10:20	6th Grade School A	Travel and Preparation	5th Grade School C	6th Grade School B	Travel and Preparation
10:20-11:10	Travel and Preparation	5th Grade School A	6th Grade School C	Travel and Preparation	5th Grade School B
11:10-12:00	5th Grade School B	6th Grade School A	Travel and Preparation	5th Grade School C	6th Grade School B
12:00-12:30	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30- 1:20	6th Grade School B	Travel and Preparation	5th Grade School A	6th Grade School C	Travel and Preparation
1:20- 2:10	Travel and Preparation	5th Grade School B	6th Grade School A	Travel and Preparation	5th Grade School C
2:10- 3:00	5th Grade School C	6th Grade School B	Travel and Preparation	5th Grade School A	6th Grade School C

ELEMENTARY CLASSROOM MUSIC

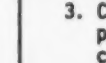
SCOPE AND SEQUENCE

Rhythm
Melody
Harmony
Form
Expressive Qualities

SCOPE AND SEQUENCE

Element of Music: RHYTHM

* - introduced
** - ongoing
*** - mastered

Concept or Skill	K	1	2	3	4	5	6	Evaluation
1. Steady Beat	*	**	**	***				1. Child will clap or walk to the beat.
2. Short and Long	*	**	**	***				2. Child will indicate his ability to distinguish between long and short sounds.
3.		*	**	***				3. Child will read or write a four beat pattern containing  combinations.
4. Sound and Silence		*	**	***				4. Child will organize patterns of sound and silence.
5.			*	**	**	**	***	5. Child will demonstrate knowledge through rhythm syllables, reading and writing.
6.				*	**	**	***	6. Child will say rhythm syllables.
7. Difference between Even and Uneven				*	**	**	***	7. Child will verbally or physically indicate difference between even and uneven beats.
8. Meter in 2 and 3				*	**	**	***	8. Child will patch and clap sets of 2 or 3 to fit meter of the music.
9. Syncopation					*	**	***	9. Child will recognize syncopated patterns when heard.

Element of Music: RHYTHM
Continued

Concept or Skill	K	1	2	3	4	5	6	Evaluation
10.					*	**	***	10. Child will demonstrate understanding of dotted notes and fractional parts of beats through verbal or physical response.
11. Time Value of Common Notation						*	***	11. Child will be able to give note value of and notes.
12. 2/4, 3/4, and 4/4 Meter						*	***	12. Child will be able to write notes in blank measures according to time signature.
13. 6/8 and 2/2 Meter							*	13. Child will be able to write the notes in blank measures according to the time signature.
14. Time Value in Syncopated Music							*	14. Child will be able to give the time value of notes in syncopated time.

SCOPE AND SEQUENCE

Element of Music: MELODY

* - introduced
** - ongoing
*** - mastered

Concept or Skill	K	1	2	3	4	5	6	Evaluation
1. Songs Appropriate to Age Level	*	**	**	**	**	**	***	1. Child can sing 10 songs appropriate to age level.
2. Sol and Mi	*	**	**	***				2. Child will show hand signs or through reading and writing.
3. Matching Pitch	*	**	**	***				3. Sing an accurate echo.
4. High and Low	*	**	**	***				4. Indicate direction by pointing up or down.
5. Up and Down	*	**	**	***				5. Same as 4.
6. Same and Different	*	**	**	***				6. Child will verbally indicate with same or different.
7. Sing Tunefully Within Range of 5th		*	**	***				7. Child will be able to sing a tune within a range of a 5th with accuracy.
8. Re and Do			*	**	***			8. Child will show hand signs, sing or read and write.
9. Sing Within a Range of an Octave				*	**	**	***	9. Child will echo or sing with accuracy within a range of an octave.
10. High Do				*	**	**	***	10. Child will show hand signs, sing, read or write.

Element of Music: MELODY
Continued

Concept or Skill	K	1	2	3	4	5	6	Evaluation
11. Low Sol and La				*	**	**	***	11. Same as 10.
12. Fa and Ti					*	**	***	12. Same as 10 and 11.
13. Letter Names of the Treble Clef					*	**	***	13. Child will name the lines and spaces of the treble clef.
14. Three Tone Melodic Dictation						*	***	14. Child will be able to write a short melody using three tones using the correct pitches when given the starting tone and after hearing it twice.
15. All Tone Syllables and Their Relation to the Staff							*	15. Child will be able to place syllables in proper place on the music staff when given the starting point.

SCOPE AND SEQUENCE

Element of Music: HARMONY

* - introduced
** - ongoing
*** - mastered

Concept or Skill	K	1	2	3	4	5	6	Evaluation
1. Melody Without Accompaniment	*	**	**	***				1. Child will recognize melody with no accompaniment.
2. Melody With Accompaniment	*	**	**	***				2. Child will recognize melody with accompaniment.
3. Play or Sing a Simple Ostinato		*	**	***				3. Child will sing or play a short repeated pattern with accuracy.
4. Feeling for Tonality		*	**	***				4. Child will indicate by raising hand when he hears sounds that do not fit.
5. Individual Ostinato			*	**	***			5. Child will sing or play an ostinato alone.
6. Simple Rounds and Canons			*	**	***			6. Child will be able to sing or play his part in a group while others are doing something different.
7. Simple Descant or Longer Ostinato Against the Melody				*	**	***		7. Child will maintain his part while others are doing something different.
8. I - V Chordal Change					*	**	***	8. Child will indicate when he hears a chordal change in a given song.
9. Partner Songs					*	**	***	9. Child will be able to sing one familiar song as a partner to another familiar song which is compatible.

Element of Music: HARMONY
Continued

Concept or Skill	K	1	2	3	4	5	6	Evaluation
10. Major and Minor						*	**	10. Child will recognize the difference between music that is major from that which is minor and will answer verbally.
11. I - IV - V Chordal Change							*	11. Child will be able to hear chordal changes in the accompaniment of a familiar song. He could indicate with a show of fingers or with hand signs.

SCOPE AND SEQUENCE

Element of Music: F O R M

* - introduced
** - ongoing
*** - mastered

Concept or Skill	K	1	2	3	4	5	6	Evaluation
1. Feel Phrases	*	**	**	***				1. Child will show phrases through physical movement.
2. A B	*	**	**	***				2. Child will indicate knowledge of A B form through movement or verbalization.
3. Verse and Refrain		*	**	***				3. Child will verbally identify the verse and refrain of a song.
4. A B A		*	**	***				4. Child will indicate knowledge of A B A form through movement, listening, verbalization or art work.
5. Canon			*	**	**	***		5. Child will sing or play in canon with teacher or other students.
6. Repetition and Contrast			*	**	***			6. Child will verbalize knowledge of when music is being repeated or when a contrasting section is heard.
7. Rondo				*	**	**	***	7. Child will be able to recognize and identify rondo form by indicating the recurring A section with a particular movement or graphic symbol and a contrasting response to the other sections B, C, etc.
8. Theme and Variations					*	**	***	8. Child will be able to identify a familiar melody when heard as a variation.

Element of Music: FORM
Continued

Concept or Skill	K	1	2	3	4	5	6	Evaluation
9. Question/Answer						*	***	9. Child will be able to sing or play an answer to a simple question given by the teacher.
10. Fugue							*	10. Child will demonstrate the understanding of a fugue by changing to a different movement each time the subject is presented. Child will freeze in transitional and development sections.

SCOPE AND SEQUENCE

Element of Music: EXPRESSIVE QUALITIES AND OTHER MUSICAL LEARNINGS

* - introduced
** - ongoing
*** - mastered

Concept or Skill	K	1	2	3	4	5	6	Evaluation
1. Soft and Loud	*	**	**	***				1. Child will indicate awareness with verbal or physical response.
2. Fast and Slow	*	**	**	***				2. Child will indicate understanding through verbal or physical response.
3. Mood	*	**	**	***				3. Child will show change of mood through facial expression or body movement.
4. Tempo		*	**	***				4. Child will show change of tempo through body movement.
5. Auditory Discrimination Woods, Skins, Metals		*	**	***				5. Child will identify sounds of wood, metal, skin and other sounds of melodic and unpitched percussion instruments.
6. Instrument Recognition		*	**	**	**	**	***	6. Child will be able to point to the picture of the instrument playing.
7. Texture			*	**	***			7. Child will show texture or quality of sound through body movement, picture or art work or verbalizing.
8. Interpretation			*	**	***			8. Child will physically respond to music or verbalize his interpretation.
9. Changes of Mood and Tempo			*	**	***			9. Child is able to verbalize or physically show changes in mood and tempo.

Element of Music: EXPRESSIVE QUALITIES AND OTHER MUSICAL LEARNINGS
Continued

Concept or Skill	K	1	2	3	4	5	6	Evaluation
10. Dynamics				*	**	***		10. Child is able to demonstrate understanding through speech, singing, playing or moving using varying degrees of loudness and softness.
11. Music Symbols				*	**	**	***	11. Child will recognize and name music symbols such as 𝄞 , repeat signs, etc.
12. Independent Interpretation of Music, Movement, Speech, Art, Poetry and Stories						*	**	12. Child will choose appropriate sounds, movements, etc. to interpret a given poem, story or music selection.
13. Deferentiate the Characteristics of Various Composers and Periods							*	13. Child will be able to identify the music of at least one period, style or composer from previous study.
14. Instrument Recognition of Families in the Orchestra							*	14. Child will be able to recognize instruments of the orchestra by sound and/or family.

WHERE DO I FIND SONG MATERIAL?

+ Go to your parish adopted music series for your grade level. (Each school should have at least one series.)

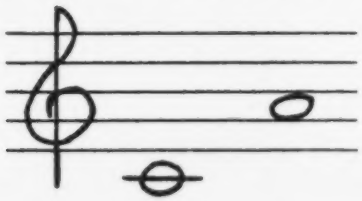
+ Look in the back of the Teacher's Edition for the classified index.

+ Find songs that relate to topics you are studying or other areas of interest.

+ Most music series have recordings of all songs in the music texts. These will help you and the children learn the songs if you feel you need the assistance.

+ Let the children hear a new song several times before expecting them to sing along. While they listen, allow the children to participate by listening for specific words or ideas, or by responding through movement.

+ Be sure the songs you select are within the singing range of the children's voices. A comfortable range for children in grades K and 1 is:



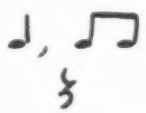
ELEMENTARY CLASSROOM MUSIC

CONTENT OUTLINE

Objectives
Skills
Activities
Materials

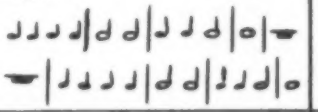
At the end of 9 months instruction, the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective (These skills or objectives may be taught through any one suggested activity such as singing, listening, or any combination of those listed.)		
Grade K Elements of Music	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	steady beat short - long	observe as teacher demonstrates examples of steady beat. (ex., by tapping or clapping) verbally identifies long tones in contrast to short tones in isolation. (ex., play tone bell or triangle.)	basic locomotor movements with steady beat. contrast quick and slow movements.	select songs with obvious steady beat. sing action songs (with action on the beat). sing tones that are short and long.
Melody	Sol Mi matching. (ex., as in children calling "You-Hoo.") direction - up, down, same. high - low 10 song repertoire	listen to teacher examples of echo pattern produced vocally or instrumentally, using high and low register. listen to 5 tones up or down and observe direction.	use hands for clap to lap movement, hand signs, or stand and sit as tones are heard. sing action songs and finger plays.	repertoire of at least 10 songs appropriate to age level. sing an accurate echo to match pitch.
Harmony	melody with accompaniment melody without accompaniment (readiness for recognizing the difference.)	give examples of melodies with and without accompaniment. ex., instrumental or vocal	indicate through locomotor movement the contrast of melody with and without accompaniment. (ex., move when you hear melody alone, stop when you hear accompaniment.)	sing with and without accompaniment. (can be recorded or available instruments.)
Form	AB (two contrasting sections such as verse and refrain)	students hear short melodic and rhythmic patterns that are alike and are different listen to songs with verse and refrain	respond with contrasting locomotor movements in AB form ex., walk on verse, stand still on refrain	learn songs with verse and refrain
Expressive Qualities and other Musical Learnings	loud - soft fast - slow readiness for instrument recognition	teacher demonstrates loud - soft sounds; fast - slow auditory discrimination between woods, metals, and skins ex., use mystery box* and have students name instrument they hear	perform movement that will correspond to loud and soft; fast and slow	employ songs that show contrast ie. loud - soft and/or fast - slow

Activities to Achieve Objective (These skills or objectives may be taught through any one suggested activity such as singing, listening, or any combination of those listed.)			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
play open 5th on melodic instruments (C & G, D & A, etc.) accompany singing or moving with classroom instruments body percussion sounds	improvise sounds imitating activities outside the classroom ex., faucet drip, appliances	use stick notation to show concept of steady beat steady beat example 1111 1111 draw a line for each beat	rhythm instruments ex., drums, sticks, triangle, tone bells, homemade instruments songs records	use audio and visual examples
use melodic instruments for direction, and high-low	create melody for a short poem (may use only 2 tones) indicate direction with body movement	show left - right movement (directionality) begin line or blank notation ex. direction arrows	melodic instruments ex., uke, guitar, piano, bells, xylophone, step bells	use floor staff for left, to right and direction ex., with tape, yarn, string, canvas with painted lines
play a simple melodic or rhythmic pattern with or without accompaniment ex. clap a beat while singing a melody ex. accompany a recording with pattern played on sticks	improvise an accompaniment to a melody ex. using simple rhythm or body instruments	readiness accomplished through listening, singing, and playing, etc.	melodic and/or harmonic instruments add autoharp, piano, guitar/uke for chording	audio and visual examples
choose instruments to show contrasting sections ex. sticks on A section drums on B section	create contrasting accompaniment for AB sections make contrasting speech patterns ex. words or names with varying numbers of syllables A - Sara B - Faye	readiness by indicating sections with visual or geometric shapes ex. circle = A section square = B section	instruments - any of the above A = woods B = metals	indicate A B sections with color A section - red B section - blue
select instruments that show loud and soft play varying tempos using different instruments	experiment and explore a variety of sound sources in and about the classroom - sounds may be recorded dramatization text of a song	readiness of fast and slow ex. draw beat lines small and short for fast draw large long lines for slow	instruments tape recorder	choose appropriate sounds to provide background sounds for a story.

At the end of 9 months instruction, the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective (These skills or objectives may be taught through any one suggested activity such as singing, listening, or any combination of those listed.)		
Grade 1 Elements of Music	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	sound - silence 	detect silent beats (𝄽) in examples. (singing, instruments, or recordings) distinguish between beat (♩) and divided beat (♫)	develop movement pattern to show a contrast on the silent beat ex., clap on beat and shhhh or throw hands out on silent beat (rest) ex. walk or patschen on beat, clap on divided beat	select songs that contain silent beat (rest) sing songs with divided beat ex., recognize the divided beat when saying the rhythm of the words
Melody	sing melodies within the range of 5 tones in tune match tones of sol, la, sol, mi, SLM (echo teacher on childhood chant) high - low	listen to teacher singing example to match pitch for sol mi la (SML)	use high and low sounds to match high and low body movement (also use hand signs) see chart in appendix	echo sing SML sing tunefully in range of 5 tones
Harmony	play or sing simple ostinato parts (short repeated patterns) sing with an accompaniment feeling for a tonality	listen to examples of harmony or no harmony pieces listen to examples that develop a feeling for tonality	assist children to recognize cadences and stopping points ex., walk or move on phrase, pause or stop on cadence (see K activity)	sing a simple ostinato as a part of a group while others are doing something different ex., small group sings or speaks "Ding, Dong, Ding" while large group sings "Are You Sleeping" ex., chant word patterns in different groups
Form	phrases AB ABA verse and refrain	listen to phrases sung or played by the teacher and compare like and different ex., "Row, Row, Row Your Boat," contrasts Merrily, Merrily, Merrily listen to simple AB and ABA recordings	create movement for A section and a contrasting one for B section show phrases with a body movement ex., make an arc in the air with the arms	sing songs that have one melody for the verse and a contrasting melody for the refrain ex. Oh Susanna! Clap your hands to Old Joe Clark
Expressive Qualities	soft - loud tempo changes auditory discrimination instrument recognition	hearing difference between male and female adult voices, woods, metals, skins, etc. identify picture or instrument when heard - drum, piano, violin, trumpet, flute	divide class, have half move when soft is heard, half when loud use same idea with woods, skins, metals, etc.	experiment with soft and loud singing sing fast and slow songs

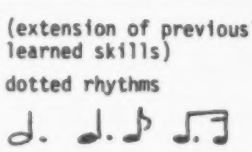
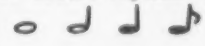
Activities to Achieve Objective (These skills or objectives may be taught through any one suggested activity such as singing, listening, or any combination of those listed.)			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
produce a pattern with classroom instruments employing silent beat, beat, and divided beat	create a soundless body movement to be placed during a measured silent beat ex. wink, knee bend, or head nod	line notation ex. short and long blank or line notation	recordings rhythm instruments chalkboard charts straws or sticks cut out S - posters	use chalkboard to write stick notation for
play a simple drone bordun on an open 5th to accompany singing of song with SML	create a simple tune for a nursery rhyme using SML (with the teacher)	use hand signs for SML learn placement of S and M on staff ex.	pictures charts melodic instruments	play pitch matching and mystery tune games practice putting S and M on chalkboard staff or floor staff
play a simple ostinato (short repeated pattern) on a melodic instrument ex. Three Blind Mice using E, D, C	create an ostinato using words from a nursery rhyme ex. "Tic Toc Tic Toc" as pattern to repeat while speaking or singing "Hickory Dickory Doc"	read Sol and Mi vertically ex. divide class into Sol's and Mi's, have them sing simultaneously	chalkboard melodic instruments rhymes recordings	make up patterns of S and M then sing or play them simultaneously
play simple instrument parts for ABA form make a change in instruments and/or parts on B section ex. triangle plays A, drum plays B	create a design using shapes to show like a different ex. ○ △ ○ for ABA	frame phrases with the hands on charts or chalkboard indicate section by use of geometric shapes ex. A= □ B= △	cutouts of shapes art paper recordings instruments charts	draw pictures which relate to words of verse and of refrain
play different simple ostinati on each category of unpitched instruments (woods, skins, metals) ex. skins keep beat woods - divided beat metals - beat, rest	create a sound story using vocal sounds and unpitched instruments at appropriate places add sound effects to a familiar story ex. "3 Bears" - Papa--large drum, Mama--wood block, Baby--triangle, Goldilocks--tambourine	introduce words: fast - slow, soft - loud use picture notation for rhythm instruments ex. tambourine triangle sticks	recordings of male and female voices unpitched percussion chalkboard	make a chart with picture notation of sound story ex. like a Rebus story

At the end of 9 months instruction the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective		
Grade 2 Elements of Music 2	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	distinguish rhythm from beat meter in two's and three's 𝅝 𝅗𝅥 ▬ ▬	hear teacher produce example of half and whole notes and their equivalent rests hear clear examples of meter in two's and three's give examples of music keeping a steady beat in contrast to melodic rhythm	use locomoter movement to show 𝅗𝅥 and 𝅝 , ▬ and ▬ in relation to ♩ ♫ 𝄾 ; meter in 2's and 3's show movement to contrast 𝅗𝅥 and 𝅝. play "Change Game" with lap clap and lap, clap, clap	select songs that employ 𝅗𝅥 , 𝅝 , ▬ , and ▬ ; meter in 2's and 3's
Melody	re and do	play listening games employing so, mi, la, re, and do and have students pass on object as their tone is sounded	use movement to show ascending and descending tones	sing tunes containing combinations of do, re, me, so, and la
Harmony	simple cannons or rounds	listen to examples of canons and rounds record class singing, then sing round against the tape	move in a set pattern using groups starting at different times	sing a simple ostinato independently sing a round use a speech pattern starting at different times
Form	repetition and contrast	listen to examples of ABA and note repeated and contrasting sections	develop a movement pattern for A sections and different ones for B; repeat as needed	select songs that are clear examples of repetition and contrast develop singing games using the teacher or small groups or different sections
Expressive Qualities	introduce texture interpretation and texture of sounds	hear sounds showing rough and smooth contrast with eyes closed	contrast sharp, jerky movements with smooth, sustained motion	differentiate between songs that have smooth and rough melodies

Activities to Achieve Objective			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
have one group play ♩ and another 𝅝 to show their relationships use contrasting instruments to play patterns in 2's and 3's	design an art picture using notes and rests learned so far develop new rhythmic patterns in 2's and 3's	give limited experience in writing notes and rests learned so far Point out examples in text or on charts in readiness	rhythmic instrument song charts text records	use of ♩ and 𝅝 to develop an accompaniment investigate other sources of 2's and 3's
use tone bells and set aside so, mi, la, re, and do, lined up in order	create tunes or ostinati patterns with the pentatonic scale to sing or play	staff readiness using so, mi and mi, re, do patterns	melodic instruments game object floor, felt, or chalkboard staff	sing with hand signals prepare cut away poster of ascending and descending scale with object or stick to move up and down
play a simple repeated pattern as a solo	create movement on speech patterns to be used in canon style	use line notation to show short patterns in canon style 	tape player melodic instruments	use yarn for lines on floor, transfer to board and tape
use a recording of repetition and contrast and have students play rhythm instruments on repeated theme or contrasting section	create a sound piece using repetition and contrast	transfer from geometric shapes to notate sections to letter names	recordings rhythm instruments	express through an art medium contrast on A and B
categorize instruments that can be played to have a sustained sound, a rough sound, and both	create a sound story for a familiar rhyme, poem, or story	introduce terms of staccato and legato	instrument sounds and pictures percussion and sustaining instruments	tape record environmental sounds and categorize accordingly

At the end of 9 months instruction the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective		
Grade 3 Elements of Music 3	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	introduce syncopation beat and rhythm even and uneven beats	listen to recorded examples of syncopated music and music containing many 16th notes	move to music which has shifting accents	sing songs with syncopated rhythms ex: Dumplin's
Melody	high do low so and la sing songs with range of an octave introduce the staff	listen to interval of octave (do to do or sol to sol, etc.) when played on a melodic instrument	indicate level of pitch with body	teacher sings question and guides students to sing answer in order to complete musical statement
Harmony	simple descant or longer ostinato against melody canons and rounds sing with accompaniment	listen to a recorded example of a Passacaglia which has a repeated pattern underlying the entire piece	divide into groups, decide on common movement begin at proper entrance	sing a descant or ostinato with the melody sing rounds and canons
Form	rondo repetition and contrast	listen to recorded examples of rondo form	create movement for sections of a rondo	make up a singing rondo using known songs song A keeps recurring after B, C, D, etc.
Expressive Qualities	texture interpretation varying degrees of dynamics, tempo, and mood changes auditory discrimination	listen to recorded or teacher played examples using dynamic changes cello, piccolo, trombone, chimes	show dynamic changes with body movement	sing expressively using different dynamics and changes in tempo

Activities to Achieve Objective			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
play a steady beat against a syncopated rhythm	suggest creation of art work that contains even and uneven images	practice reading and writing and rhythms	records unpitched instruments art paper	play games which involve syncopated clap patterns
play an ostinato which contains Do, Sol (Low) Do	using known syllables, create a tune with help of teacher	staff introduction use floor staff use hand staff string staff and chalkboard staff	chalkboard melodic instruments tape for floor string or yarn	play game with known syllables with a ball being tossed to each toss up on repeat
Play a longer ostinato (two measures) on a melodic instrument	create an ostinato to be played or sung with melody	notate the simple ostinato which was created	melodic instruments recordings chalkboard	prepare several melodies with descants for a short program
orchestrate a rondo for instruments so that instruments will change with sections	create a rondo form using geometric shapes. Ex. △□△□△	using form example of geometric shapes, "Read" in order to recreate entire composition	shapes records instruments	create a poem which has recurring repeated lines
experiment with playing with different dynamics	create a sound story using dynamic changes	markings for soft (*p*) loud (*f*)	records chalkboard instruments	make a chart for sound story which was created

At the end of 9 months instruction the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective		
Grade 4 Elements of Music 4	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	(extension of previously learned skills) dotted rhythms 	provide examples of dotted rhythms in recordings and teacher examples of echo clapping various patterns	play games to show contrast of dotted rhythms to 	stress correct dotted values vocally
Melody	introduce fa and ti pentatonic scale treble clef letter names	teacher demonstrate new syllables and pentatonic scale	play games with floor staff to introduce fa and ti move on floor staff to show treble clef letter names	work ascending and descending patterns using tones of Do-Si locate song materials stressing Do and Si, Do to Do use ascending and descending patterns So-Do (Ex.) Farmer in the Dell; use ostinato of Do, Ti, La, So repeated echo
Harmony	I - V chord change	give examples with autoharp, piano, tone bells have students indicate when chords change listen to recordings of partner songs	use 2 groups and have them represent the 2 chords and move as their chord sounds	employ songs that use do and so changes sing with hand symbols noting do and so sing partner songs; may use one song previously recorded
Form	theme and variation	be able to identify the place where a known melody occurs within a larger composition	divide class into as many groups as there are variations each group moves for a different variation	sing a familiar tune then explore possibilities for variations in rhythm and style
Expressive Qualities and other Musical Learnings	musical symbols instrumentation for descriptive music	French horn, oboe, viola, cymbals listen to program and other descriptive musical compositions recognize musical characteristics of other cultures	work with folk dances of other countries	sing folk songs of other countries experiment with styles of singing from other countries

Activities to Achieve Objective			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
use varying percussive instruments to show contrast in dotted rhythms and straight--echo-play	create a sound game for contrasting rhythms	echo-clap readiness	records percussion instruments	rhythmic dictation
optional--begin soprano recorder improvise with pentatonic scale transfer song melody to instrument employing scale	improvise with pentatonic scale spell words using treble clef letter names	attempt to notate simple improvised tune on chalkboard, floor staff, or hand staff for readiness of letter names of treble clef symbols for Fa and Ti	text recordings soprano records orff type instruments	soprano recorder create pentatonic accompaniment or melody for Haiku
melodic and harmonic instruments to accompany I, V chords using 2 or more tones	create rhythm patterns to perform using I - V chords create other ways of demonstrating I - V chords	follow hand signals Roman numerals to make chords chord symbols in text	rhythm instruments melodic instruments harmonic instruments piano	create with teacher help, a song to use I, V changes
play simple tune like Hot Cross Buns on melodic instruments then experiment with variations	create a simple theme or melody, then vary the rhythm and style one or more ways	give simple theme to students let them experiment with changes of rhythms to create a variation	staff paper instruments recordings	work with various art media to show in graphic form the theme and variations
play I - V chordal change accompaniments for folk songs	create a song or dance in the ethnic style of a particular country	staff, treble clef fermata, repeat, bar line, measure, double bar, dynamic markings, and meter signs	recordings pictures of costumes music books	plan an around the world in music and dance program

At the end of 9 months instruction the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective		
Grade 5 Elements of Music 5	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	time value of common notation time signatures 3/4, 2/4, 4/4	listen to recorded or teacher played examples of music in 2/4, 3/4, and 4/4 meter	divide class into three groups have them be 2's, 3's and 4's and move accordingly	sing songs in 2, 3, and 4 meter pay attention to natural accent
Melody	3 tone melodic dictation	listen to three tones played on melodic instruments	have a definite movement for each of three tones do movement when tone is sounded	improvise a song using a familiar poem limiting tones to SM and L
Harmony	major and minor keys	listen to recorded or teacher played examples of major and minor selections	divide class, one group moves when major melody is heard, other moves with the minor	sing songs which are major and/or minor try Frere Jacques in minor sing major Do to Do sing major La to La
Form	question and answer	listen to recorded or teacher played examples of question and answer	partners, one person is the question, the other is the answer	teacher sings a musical question and the child sings the answer
Expressive Qualities	independent interpretation through music, movement, speech, art, poetry, or stories	harp, bassoon, baritone, gong, bass drum choose the appropriate sound record group work in interpretation, listen to playback	interpretive movement to descriptive music	sing expressively try same songs with different interpretations

Activities to Achieve Objective			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
play in 2, 3, and 4 meter	experiment with speech in changing meter	write value of ♩ ♫ 𝄽 𝅗𝅥 𝅝 in accordance with meter signature	records instruments chalkboard pencil and paper	fill in blank measure with notation appropriate to meter signature
active dictation using three tones teacher plays, child hears, child plays	write a poem which will have a tune using SML	given the starting point, write tones on staff after hearing 3 tone pattern	melodic instruments chalkboard staff paper paper	allow students to give and take dictation with three tones
play an open 5ths drone on melodic instrument as an accompaniment for either a major or minor tune	draw two pictures to express major and minor mount on a stick - use to indicate each when heard	write scale on staff from Do to Do (Do given) write scale from La to La (La given)	records paper pencil melodic instruments	make up a tune using the minor scale
experiment playing question and answer on pitched or unpitched question given by teacher, answer played by student	create a question with melodic instrument ending on Sol or Mi then almost repeat the question as the answer but end it on Do	notate the created short question and answer in rhythm and pitch notation	records instruments pencil and paper	encourage students to compose longer questions and answers
experiment with sounds to use as part of interpretation	create an orchestration using instruments, voices, body sounds, and movement for a poem or story	notate interpretation or orchestration on chart to be read again at a later date	chart paper records instruments	create an "original" composition

At the end of 9 months instruction the student will demonstrate the knowledge or skill of:		Activities to Achieve Objective		
Grade 6 Elements of Music 6	Objectives and/or Skills	Listening	Moving	Singing
Rhythm	time value in syncopated rhythms understand 6/8 and 2/2 meter	listen to recorded and teacher played examples of sycopated music and music in 6/8 meter	show in movement difference between even and syncopated selections	sing songs which contain syncopation and that are in 6/8 and 2/2 time from music book
Melody	tone syllables and their relationship to the staff	listen to tones in relation to other tones within an octave	groups of eight children will be syllables of the scale each reacts when his pitch is sounded	hand sing songs containing syllables from Do to Do
Harmony	I, IV, V chords	listen to songs containing I, IV, V chordal changes	divide class into three groups each group has a chord to listen for and to react to	vocal chording on tones in I, IV, V
Form	fugue	listen to recorded examples of fugues	divide class into as many groups as there are entrances of the subject move accordingly	try to sing the melody of the fugue after having hearing and moving to it
Expressive Qualities and Other Musical Learning	differentiate characteristics of various composers and periods all instruments of orchestra	listen to all instruments of the orchestra listen to examples of different periods and composers	create movement to music from various styles and periods	sing songs using familiar tunes by famous composers

Activities to Achieve Objective			Other	
Playing	Creating	Reading/Writing	Materials and Resources	Extension
play the rhythm of a syncopated tune on unpitched percussion against a steady beat	create a syncopated version of a known poem or chant	notate the rhythm of created speech work	records instruments pencil and paper	create a rhythmic speech ensemble with 1 steady beat ostinato and 1 or more syncopated ostinati
after singing a song containing all of the syllables give starting point let each try to find the complete tune	create a melody using all of the tone syllables from Do to Do	notate created melody	instruments pencil and paper (staff)	explore modes - Dorian and other known syllables
play auto harp or bells to chord on I - IV - V	create a tune with the teacher's help which would need I - IV - V chords	read chord symbols for autoharp	chording instrument paper	play open 5th with minor melody using 5th on 1 and VII
play the rhythm of the subject of a fugue on unpitched percussion enter at proper interval	create a speech fugue	look at example of a score of a fugue see if you can find each time the subject appears	records score percussion	when possible allow students to see score while listening to recorded examples
play simple tunes by famous composers	experiment with art activities to correspond with periods and styles in music	read pitch names for treble and all rhythm notation which has been presented	pictures recordings instruments examples of famous melodies	try to create an orginal composition, etc. in the style of a period of your choice

Progression and Readiness

The skills as set forth in these objectives are designed to be used and presented depending on readiness. It is hoped that each child in a given year in school would have achieved the skill or understood the concept by the end of the school year. This is not the end of the use of that particular skill or concept, rather the beginning. Each skill or concept should be reinforced and practiced. The curriculum should spiral and go from the simple, moving each year to more complexity. Each year day-by-day activities are planned to include review and practice, reinforce previous learning and to prepare the child for presentation of new concepts. At all times the teacher should plan work and activities which are within the capabilities of the children in order for them to grow, and never try to teach a skill until they are ready for it. This may mean that a sixth year student could possibly be working on new material at fourth year level. Also it may mean that some fourth year students would already be working on fifth year level. The important thing to remember is that the concepts and skills are sequential.

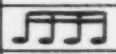
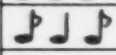
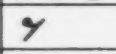
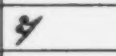
MUSIC SKILLS PROFILE K-6

Key: + = does well
✔ = can do
- = cannot do

Student's Name_____ School_____

KINDERGARTEN (no written activities expected) K		FIRST GRADE 1		SECOND GRADE 2	
Date		Date		Date	
	Keep beat		Sol Mi		Re
	Simple bordun or drone		La		Do
	Match pitch		♩		𝅗𝅥
	Sol Mi		♫		𝅗𝅥
	Auditory discrimination		𝄽		𝄻
	Sequence		Simple bordun or drone		𝄼
	Spatial awareness		Identify percussion		Interval bordun or drone
	Repertoire of songs		Language flow		Level bordun or drone
	Sound focus		High and low		Ostinato
	High and low		Soft and loud		Canon
	Fast and slow		Fast and slow		AB form
	Soft and loud		Instrument recognition		ABA form
	Correct echo		Snare drum		Sound stories
	Improvise		Piano		Beat
			Violin		Rhythm
			Trumpet		Sequence
			Flute		Songs - Instrument Recognition
			Part-singing		String bass
			Ensemble		Tuba
			Improvise		Clarinet
					Tympani
					Part-singing
					Ensemble
					Improvise

Music Skills Profile - page 2

THIRD GRADE 3		FOURTH GRADE 4		FIFTH GRADE 5		SIXTH GRADE 6	
Date		Date		Date		Date	
	High Do		Fa		Major		Begin modes
	Low Sol		Ti		Minor		Tone syllables (Do to Do)
	Low La		Dotted rhythms		Written notation		Meter
					Meter		6/8
					4/4		2/2
					3/4		I-IV-V
					2/4		Modal accompaniment
					I-IV		Fugue
			I-V		Minor I-VII		Speech ensemble
			Theme and variation		Forms 1-4		Independent part work
	Moving bordun		Rhythm and beat		Melody		Instrument recognition 1-5
	Meter (duple and triple)		Soprano recorder		Question/Answer		Brass
	Ostinato extension		Letter names		Soprano recorder upper octave		Woodwinds
	Rondo		Improvise pentatonic melodies		Soprano recorder F# and B-flat		Strings
	Phrase		Instrument Recognition 1-3		Notation		Percussion
	Beat and rhythm		French horn		Improvise question/answer melody		Improvise
	Auditory discrimination		Viola		Instrument recognition 1-4		
	Pentatonic		Oboe		Harp		
	Mystery tunes		Cymbals		Bassoon		
	Instrument recognition 1-2		Ensemble		Baritone		
	Cello		Part-singing		Gong		
	Piccolo		Part-playing		Bass drum		
	Trombone		Improvise		Ensemble		
	Chimes				Part-singing		
	Ensemble				Part-playing		
	Improvise				Improvise		

MUSIC IN SPECIAL EDUCATION

Some children suffer from physical, mental, psychological, or emotional disabilities that make it difficult or impossible for them to learn at the same rate or in the same ways as the majority of children. Not all of these children are in special education classes; a large portion of them attend regular classes. The content of the music instruction program for these children is essentially the same as that offered to normal children. Many handicapped children engage in the same types of learning experiences as their peers, though these experiences may occur later for handicapped children, the emphases may be different, and the results may be manifest in different ways. Handicapped children can be educated in music. They deserve a program designed especially for them. Music experiences may take on special meaning for such children. In addition, music therapy should be available to those children able to benefit from it.

The objectives which have been listed for grades K-6 can be accomplished, in part or in whole, as students are mainstreamed with regular classes. Capabilities of the students will be determined by the classroom teacher, and appropriate activities can be prescribed.

The gifted comprise a group that is often neglected in the schools in favor of the average or the disadvantaged. A student may be gifted intellectually or gifted with respect to a special ability such as musical talent. The student with exceptional ability as a performer should play solos and perform in small ensembles. The student with creative ability should receive instruction in

composition, either in class or individually. The student who is gifted intellectually should have available a wide range of individual and group projects designed to stimulate and satisfy his curiosity about musical phenomena.

SPECIAL ENSEMBLES

Elementary Choir is recommended as an extension of the regular classroom music activity for a select group of students who exhibit adequate vocal skills. This activity should not be in lieu of the regular classroom program.

Recorder Ensemble is possible in schools where students use the recorder. The fourth or fifth grade is an appropriate setting for this activity. This group should include select students who show interest in furthering their skills on the recorder. This activity is an excellent pre-instrumental class leading to band and orchestra activities in the middle school or junior high school.

Classroom guitar or ukulele can be taught as time and availability of instruments allow. Students would probably cross grade lines in scheduling this activity. Chordal accompaniment for folk songs would be the goal of this class.

Percussion and/or Orff Ensembles are possible for select students in schools that use Orff instruments and Orff teaching techniques. In those schools, this performance outlet would be an outgrowth of the regular classroom music program.

Bands and orchestras in elementary schools may provide pleasure for children and parents at PTA meetings, but the value of instrumental music in the elementary schools is that it provides

children with more than average interests and abilities with appropriate opportunities and challenges. By operating according to a rotating schedule, an elementary music teacher can teach fifth and sixth grade band and/or orchestra classes in three elementary schools, with each student receiving four lessons per week and requiring the student to miss any one academic class only once per week. This schedule is used successfully in many areas. This schedule can be adjusted to accommodate four schools, each visited three times per week. Also, this schedule presupposes that teaching space is available to the elementary band or orchestra teacher at the appointed times. If possible, this schedule should be followed with no regard to morning and afternoon recess. No enthusiastic music student will object to missing recess once or twice a week.

GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on, and often are quotations from, material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference in conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1974 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

The quality program in music provides instruction to every student through the sixth grade, and each child has substantive musical experiences in school every day through grade six.

1. Elementary classroom music is offered daily to each student in grades K-6.

2. Beginning instruction on band and orchestra instruments is offered beginning at grade 4 or above.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations. Each of the specifications in this section refers to time during the regular school day.

1. Each child, K-3, has music experiences in school daily for a total of not less than 100 minutes per week.

2. Each child, 4-6, has music experiences in school daily for a total of not less than 150 minutes per week.

3. Instrumental classes in the elementary school meet at least three times weekly for a total of not less than 120 minutes per week.

Standards for Staff

Music instruction in the elementary school can best be provided by music specialists, though the specialist may be greatly assisted by the classroom teacher who creates an atmosphere favorable to music. This is especially helpful when the classroom teacher carries on music activities between visits by the specialist.

However, because of budget restraints and the lack of certified elementary music specialists, the responsibility of music instruction for the elementary students remains with the classroom teacher. The Music Section of the State Department of Education offers whatever assistance is available to assist the elementary classroom teacher to conduct music instruction with confidence.

1. In the hiring of elementary classroom teachers, the commitment to music instruction for children is a point of consideration.

2. Elementary music specialists are hired on the basis of commitment to elementary music instruction. This critically important assignment should not go to the teacher who will accept it only because secondary vocal music positions are not available.

3. As funds become available, elementary music specialists are employed to assist the elementary classroom teachers conduct the music activity.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program.

1. There is a facility for teaching elementary classroom music in each elementary school. This area is large enough to accommodate the prevailing class size and provide ample space for physical movement.

2. There is a facility for teaching instrumental music in each elementary school. This facility is large enough to accommodate the largest group taught.

3. Sufficient secured storage space is available in each elementary school to store the necessary instruments, equipment, and instructional materials.

Standards for Materials and Equipment

It is expected that each school system will provide the materials and equipment required to achieve the objectives of its music program, and that these materials and equipment will be of good quality. Particular consideration should be given to the specialized needs of early childhood and special education programs. The intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

1. Each elementary school provides a current basal textbook series for each classroom. A copy is provided for each student, and the accompanying recordings and teacher's books are also provided.

2. Each elementary school includes a library or learning resource center that contains a variety of music books, recordings, films, filmstrips, transparencies, and self-instructional material.

3. Each room in the elementary school where music instruction takes place has convenient access to good quality sound reproduction and video equipment.

4. Each room in the elementary school where music instruction takes place has convenient access to a good quality piano, tuned at least twice annually.

5. Each room in the elementary school where music instruction takes place has convenient access to an adequate supply of classroom instruments, i.e., melody bells, resonator bells, percussion instruments, etc.

6. Consumable and nonconsumable supplies are available to each teacher.

GLOSSARY OF TERMS

ACCOMPANIMENT. Music played or sung to support a melody.

BLANK NOTATION. Lines of different length to indicate duration.

BODY PERCUSSION. Sounds made by striking some part of the body - snapping, clapping, patting, etc.

BORDUN. Two notes, the first and fifth degrees of the scale, played simultaneously in a repeated figure, as an accompaniment to a chant or song.

CADENCE. The point at the end of a musical phrase which suggests a rest or pause.

CHANT. A group of words arranged in a rhythmical and metrical manner for the purpose of recitation.

CHILDHOOD CHANT. Teasing chant made up of sol, mi, and la, which seems to emerge in all cultures.

CLASSROOM INSTRUMENTS. An assortment of accompanying and percussion instruments.

DIRECTION. Melodic movement that moves up, down, or stays the same.

DRONE. see Bordun

DURATION. Length of time a tone is sounded.

ECHO PATSCHEN, STAMPING, AND FINGER-SNAPPING. The execution of rhythm patterns through patschen, stamping, clapping, and finger-snapping performed first by a leader, then by a group.

HAND SIGNS. A set of hand positions using a specific height and shape to represent each of the syllables of the musical scale.

HARMONIC INSTRUMENTS. Instruments used to accompany a melody, such as piano, guitar, autoharp, etc.

HARMONY. Two or more tones sounded simultaneously.

HOMEMADE INSTRUMENTS. Simple percussion instruments made out of ordinary materials that are readily available.

IMPROVISATION. The act of rendering music or bodily movement extemporaneously.

INTERVAL. The distance between two tones inclusive of them.

LINE NOTATION. see Blank Notation

MELODIC INSTRUMENT. A simple musical instrument (as opposed to band or orchestral instruments) used to produce sounds which have pitch. Some examples are the xylophone and tone bells.

METALS. Percussion instruments made of metal, such as triangles, cymbals, bells, etc.

MIRRORING. An experience in bodily movement (most commonly patschen or patschen in combination with stamping, clapping, and finger-snapping) in which children reflect the movements of the teacher (who is facing them), with the result that children and teacher become reflections of one another.

MYSTERY BOX. Box containing contrasting sound sources that are identified by sound rather than sight.

ORCHESTRATION. The musical accompaniments to a song or chant and the instruments assigned to play each accompaniment.

OSTINATO (plural - ostinati). A repeated musical figure (melodic or rhythmic) played as an accompaniment to a song or chant.

PATSCHEN. The act of patting the right hand on the right knee and the left hand on the left knee simultaneously.

PENTATONIC SCALE. A five-tone scale which omits the fourth and seventh tones of the major scale.

PERCUSSION INSTRUMENTS. Instruments that are struck, shaken, or scraped to produce sounds.

PHRASE. A musical statement that may or may not be finished.

PHRASE BUILDING. The act of building a feeling for a phrase through question-and-answer activities.

PLAYBACKS. The execution of a melodic pattern on the recorder, first by a leader, then by a group.

QUESTION-AND-ANSWER PLAYING, CLAPPING, or PATSCHEN combined with STAMPING, CLAPPING, and FINGER-SNAPPING. The execution of a phrase which seems to ask a question, through one of the media named, followed by an answering phrase in the same medium.

REBUS. Stories using pictures in place of selected words.

REST. A period of silence corresponding to an equivalent note value.

RHYTHM INSTRUMENTS. Simple musical instruments (as opposed to band or orchestral instruments) used to produce rhythmic sounds. Some examples are the drum, triangle, cymbals, wood-blocks, and rhythm sticks.

RHYTHMIC CANON. Rhythmic phrase or phrases executed (through clapping alone or through patschen, stamping, clapping, and finger-snapping) by two or more groups, each group beginning at different intervals, creating an overlapping of groups.

RHYTHMIC COUNTING. A system of counting musical notation in which each note is counted according to its own specific value rather than according to its place in the measure--i.e., a quarter note is always counted "one," a half note is counted "one-two," and so on.

RHYTHMIC RONDO. A musical form with two or more sections alternating with Section A (ABACA or ABACADA), executed through clapping or other rhythmic activity.

SKINS. Term used for drums and other instruments with a membrane covering.

SPEECH CANON. A phrase, rhyme, or proverb spoken by two or more groups, each group beginning at different intervals and thus overlapping.

STAFF. Lines and spaces on which music is notated.

STEADY BEAT. Regular pulses.

SYLLABLES. do, re, mi, fa, sol, la, ti, do.

TEMPO-DYNAMIC PATSCHEN, CLAPPING, and FINGER-SNAPPING. The execution of the aforementioned movements in different tempi and dynamics set by a leader and followed as simultaneously as possible by a group.

TONALITY. A feeling for the key in which a song is written.

UNPITCHED INSTRUMENTS. Woods, metals, skins, and other rattles and unusual percussion instruments.

WOODS. Term used for instruments made of wood, such as sticks, wood blocks, tone blocks, etc.

RESOURCES

Textbooks - elementary classroom music graded series (individual student books, teacher's guide, records)

* Exploring Music (K-6) - Holt, Rinehart and Winston
* New Dimensions in Music (K-6) - American Book Co.
* Silver Burdett Music - Silver Burdett
* The Spectrum of Music - Macmillan

Charts -

* Threshold To Music - Fearon-Pitman Publishers
* Listen, Look, and Sing - Silver Burdett

Records -

Dance a Story Records - RCA

Learning to Listen to Music - Silver Burdett

Adventures in Music - RCA

Bowmar Orchestral Library - Bowmar

Alphatime Records - (early childhood and kindergarten)

* Currently on the state-adopted textbook list. Check the catalog for specific items available.

Instruments - unpitched percussion instruments in the following categories:

skins - drums

woods - wood block, temple blocks, claves

metals - triangle, cymbals

rattles, jingles, etc. - maracas, sleighbells

Instruments - pitched percussion instruments:

Tone Bells - resonator bells

Tunable Drums - timpani

Ethnic Instruments - osi drum, cabeza

Orff-type barred xylophones, etc. - metallaphones, glockenspiel

Instruments - other pitched instruments:

Autoharps

Guitar

Ukulele

Recorder

Piano

BIBLIOGRAPHY

Andress, Barbara. Music Experiences in Early Childhood. New York: Holt, Rinehart and Winston, 1980.

Beall, Gretchen Hieronymus. Music as Experience: Structure and Sequence for the Elementary School. Dubuane, Iowa: Wm. C. Brown Company Publishers, 1981.

Bergethon, Bjornar, and Boardman, Eunice. Musical Growth in the Elementary School. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965.

Cheyette, Irving and Herbert. Teaching Music Creatively in the Elementary School. New York: McGraw Hill Book Co., 1969.

Choksy, Lois. The Kodaly Context: Creating an Environment for Musical Learning. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981.

Garretson, Robert L. Music in Childhood Education. New York: Appleton-Century-Crofts, Inc., 1966.

Gary, Charles L., ed. The Study of Music in the Elementary School: A Conceptual Approach. Washington, D.C.: Music Educators National Conference, 1967.

Ginglend, David R., and Stiles, W. E., eds. Music Activities for Retarded Children. Nashville: Abington Press, 1965.

Grant, Parks. Music for Elementary Teachers. Second Edition. New York: Appleton-Century-Crofts, Inc., 1960.

Greenberg, Marvin. Your Children Need Music. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979.

Greenberg, Marvin and Beatrix MacGregor. Music Handbook for the Elementary School. West Nyack, N.Y.: Parker Publishing Co., 1972.

Hartsell, O. M. Teaching Music in the Elementary School: Opinion and Comment. Washington, D.C.: Association for Supervision and Curriculum Development, 1963.

Hartshorn, William C. Listening to Music in Elementary Schools. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1968.

Heffernan, Charles W. Teaching Children to Read Music. New York: Appleton-Century-Crofts, Inc., 1968.

Hickok, Dorothy and James A. Smith. Creative Teaching of Music in the Elementary School. Boston: Allyn & Bacon, 1974.

Hood, Marguerite. Teaching of Rhythm and Classroom Instruments. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1968.

Kaplan, Max, and Steiner, Francis J. Musicianship for the Classroom Teacher. Chicago: Rand McNally & Co., 1967.

Lament, Marylee M. Music in Elementary Education: Enjoy, Experience, and Learn. New York: MacMillan Co., 1976.

Myers, Louise K. Teaching Children Music in the Elementary School. Third revised edition. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1961.

Nordholm, Harriet. Singing in the Elementary Schools. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1966.

Nye, Robert E., and Bergethon, Bjornar. Basic Music for Classroom Teachers. Second Edition. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1962.

Nye, Robert E., and Nye, Vernice T. Music in the Elementary School. Second Edition. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964.

Nye, Vernice. Music for Young Children. Dubuque, Iowa: Wm. C. Brown Co., 1975.

Pierce, Anne E. Teaching Music in the Elementary School. New York: Henry Holt and Co., 1959.

Raebeck, Louis and Laurence Wheeler. New Approaches to Music in the Elementary School, 3rd ed. Dubuque, Iowa: Wm. C. Brown Co., 1974.

Runkle, Aleta, and Erikson, Mary L. Music for Today's Boys and Girls. Boston: Allyn and Bacon, Inc., 1966.

Schafer, R. Murray. Creative Music Education. New York: Schirmer Books, Macmillan Publishing Co., Inc., 1976.

Swanson, Bessie R. Music in the Education of Children. Belmont, CA: Wadsworth Publishing Co., 1961.